

COVENANT

Tim Blickhan

In distanza
mf espressivo

Trumpet

Violin I

Violin II

Viola

Violoncello

S
A

Offstage
Choir

T
B

Soprano

Alto

Tenor

Bass

Organ

[illegible]

12

Tpt.

Vln. I

Vln. II

Vla.

Vc.

12

S

A

O.S. Choir

12

T

B

12

S

A

T

B

12

Org.

mf legato

18 B

Tpt.

Vln. I

Vln. II

Vla.

Vc.

mp

18 B

S

A

O.S.
Choir

p

18 B

S

A

T

B

18 B

Org.

33 *mp* D Offstage Choir

Tpt. *mp* My life flows on in end-less song,

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

33 *mp* D

S A My life flows on in end-less song, a - bove earth's lam - en - ta-tion,

O.S. Choir *mp*

T B

33 D

S

A

T

B

33 D

Org. *mp*

41

Tpt.

mp

Vln. I

Vln. II

Vla.

Vc.

S
A

O.S.
Choir

41

I hear the sweet, though far off hymn that hails a new cre - a - tion.

T
B

41

S

A

T

8

B

Solo mf

From

Org.

41

48 E

Tpt.

Vln. I

Vln. II

Vla.

Vc.

48 E

S
A

O.S.
Choir

48 E

S

A

T

8

B

3

mud-dy fields___ and wire mills, shops tucked be - side the rail-road tracks, the peo-ple of old

48 E

Org.

53

Tpt.

53

Vln. I

Vln. II

Vla.

Vc.

53

S
A

O.S.
Choir

53

T
B

53

S

A

T

8

B

pho - to - graphs would come. _____ Un - used to silk and rib - bon, build - ers,

53

Org.

57 F

Tpt.

Vln. I

Vln. II

Vla.

Vc.

F

S

A

O.S. Choir

T

B

F

S

A

T

B

come to thank a work-er Christ, re-make a church where all might be made one:

57 F Swell

Org.

mp

62

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S

A

O.S. Choir

T

B

62

mf

Where na-tive son and run - a-way, poor wan-der-er and ref-u-gee, the

mf

Where na-tive son and run - a-way, poor wan-der-er and ref-u-gee, the

mf

poor wan-der-er and ref-u-gee, the

tutti mf

poor wan-der-er and ref-u-gee, the

Org.

62

69 G

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S
A

O.S.
Choir

T
B

69 G

S

rich and rag-ged find an o - pen door.

A

rich and rag-ged find an o - pen door.

T

rich and rag-ged find an o - pen door. Not just our-selves, but seek-ers sent by

B

rich and rag-ged find an o - pen door. Not just our-selves, but seek-ers sent by

69 G

Org.

73

Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

73

S

A

O.S. Choir

73

T

B

73

S

No sis-ter turned a - way, but wel-comed in.

A

No sis-ter turned a - way, but welcomed in.

T

8

One who gave the stars their light

B

One who gave the stars their light

73

Org.

79 H

Tpt.

Vln. I

Vln. II

Vla.

Vc.

79 H

S

A

O.S. Choir

T

B

79 H

S

A

T

B

79 H

Org.

mp H A child in the dark, the least of these whom

mp A child in the dark, the least of these whom

mp A child in the dark, whom

mp A child — whom

79 H

p

86

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S
A

O.S.
Choir

T
B

S

A

T

B

Org.

Je-sus calls his own be - longs to us, be - longs to us, we hurt to bring him home. to

Je-sus calls his own be - longs to us, be - longs to us, we hurt to bring him home. to

Je-sus calls his own we hurt we hurt to bring him home. to

Je-sus calls his own we hurt to bring him home. to

86

92 I

Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

92 I

S

A

O.S. Choir

T

B

92 I

S

bring him home.

A

bring him home.

T

8

bring him home.

B

bring him home.

92 I

Org.

99 J

Tpt.

Vln. I

Vln. II

Vla.

Vc.

99 J

S

A

O.S. Choir

T

B

99 J

S

A

T

B

99 J

Org.

99

mp

p

p

p

mf

and what they gave we use to build. We are the

What few could save, they gave a-way, and what they gave we use to build. We are the

mf

and what they gave we use to build. We are the

What few could save, they gave a-way, and what they gave we use to build. We are the

mf

p

106 K

Tpt.

Vln. I

Vln. II

Vla.

Vc.

106 K

S

A

O.S. Choir

106

T

B

106 K

S

heirs they blessed but could not see.

A

heirs they blessed but could not see.

T

8 heirs they blessed but could not see.

B

heirs they blessed but could not see.

Solo mf

Great K

Org.

The fam-i - ly is

106

p

113

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S
A

O.S.
Choir

T
B

S

A

T

B

not com-plete, our ta-bles yet have emp - ty chairs, and our sto - ry so ma-ny pa - ges blank.

Org.

118 L

Tpt.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

118 L

S

A

O.S. Choir

T

B

118 L

S

A

T

B

mf

mf

mf

tutti mf

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

118 L

Org.

118

124

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S

A

O.S. Choir

T

B

124

S

A

T

B

124

Org.

mf

mf

in a church where all might be made one. Through all the tumult and the strife I

129 M

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S
A

O.S.
Choir

T
B

129 M

S

hear the mus - ic ring-ing; It finds an e - cho in my soul. *mf* *p*

A

hear the mus - ic ring-ing; It finds an e - cho in my soul. *mf* *p*

T

8 hear the mus - ic ring-ing; It finds an e - cho in my soul. *mf* *p*

B

hear the mus - ic ring-ing; It finds an e - cho in my soul. *mf* *p*

Org.

129 M

p

135 Offstage Choir

Tpt.

135 How can I keep from sing - ing? *mp espressivo*

Vln. I

Vln. II

Vla.

Vc.

135 *p* How can I keep from sing - ing?

O.S. Choir

135 *p* How can I keep from sing - ing?

S

135 sing - ing?

A

135 sing - ing?

T

135 sing - ing?

B

135 sing - ing?

Org.

141

Tpt.

141

Vln. I

Vln. II

Vla.

Vc.

141

S

A

O.S.

Choir

141

T

B

141

S

A

T

B

141

Org.

rit.

The musical score is written for measures 141 through 145. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C) for measures 141-143 and 145, and 3/4 for measure 144. The Tpt. part has a melodic line starting at measure 141, with a 'rit.' marking at measure 144. The other parts are mostly rests, with some activity in the vocal parts (S, A, T, B) and the organ (Org.) starting at measure 144.

Trumpet in B-flat

Commissioned for the
Sesquicentennial Anniversary of
First Congregational United Church of Christ
DeKalb, Illinois

COVENANT

Tim Blickhan

In distanza

mf *espressivo*

6

A

3

4

17

B

mf *legato*

23

C

10

Offstage Choir

D

My life flows on in end-less song,

39

mp

mp

48

E

2

3

2

3

F

9

69

G

2

12

H

3

I

7

7

101

J

10

K

5

L

2

14

133

M

Offstage Choir

How can I keep from sing - ing? *mp* *espressivo*

138

142

rit.

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DeKalb, Illinois

Violin I

COVENANT

Tim Blickhan

2

7

A

mf *espressivo*

13

B

mp

20

C

mf

28

mp *p*

37

D

11

E

2

3

2

3

59

F

mf *mp*

67

G

75

mf

83

H

p

105

p

K 5

126

f

131

2

M

3

3

The musical notation for Example 131 consists of four measures. The first measure is in 2/4 time and contains a whole rest. The second measure is in 2/4 time and contains a whole rest. The third measure is in 3/4 time and contains a whole rest. The fourth measure is in 3/4 time and contains a whole rest. The time signatures are indicated by the number of beams above the rests: two beams for 2/4 and three beams for 3/4. A box labeled 'M' is placed above the second measure.

Violin II

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DeKalb, Illinois

COVENANT

Tim Blickhan

2

7

A

mf *espressivo*

13

B

mp

20

C

mp

30

D

p

pp

E

50

F

mf

61

mp

71

G

mf

2
79

H

p

88

I

mf

96

J

p

105

K

5

pp

117

L

2

mf

126

f

f

131

M

2

3

3

pp

140

3

2

pp

Viola

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DeKalb, Illinois

COVENANT

Tim Blickhan

2

8

A

mf *espressivo*

14

B

mp

22

C

mp

32

D

11

E

2

p *pp*

51

3

2

3

F

mf

63

mp

71

G

mf

2
79



87



95



103



117



126



133



Violoncello

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DeKalb, Illinois

COVENANT

Tim Blickhan

2

8

A

mf *espressivo*

14

B

mp

22

C

mp

32

D

11

E

2

p *pp*

51

F

mf

63

mp

71

G

mf

279

79

2
79

H

p

87

87

mf

95

95 

103

[illegible]

116

116

mf

124

[illegible]

131

131

2 **3** **3** **3** **2**

M

From muddy fields and wire mills, shops tucked beside the railroad tracks,
the people of old photographs would come.

Unused to silk and ribbon--builders, come to thank a worker Christ,
remake a church where all might be made one:

Where native-son and runaway, poor wanderer and refugee--
the rich and ragged find an open door.

Not just ourselves-but seekers sent by One who gave the stars their light--
no sister turned away, but welcomed in.

A child in the dark, the least of these whom Jesus calls his own
belongs to us--we hurt to bring him home.

What few could save, they gave away, and what they gave
we used to build. We are the heirs they blessed but could not see.

The family is not complete--our tables yet have empty chairs,
and our story so many pages blank.

Friend, help us try to build the realm where love restores the broken,
bears new light, within a church where all might be made one.

--JOSEPH GASTIGER

My life flows on in endless song; above earth's lamentation,
I hear the sweet, though far-off hymn that hails a new creation.
Through all the tumult and the strife, I hear the music ringing;
It finds an echo in my soul--how can I keep from singing?

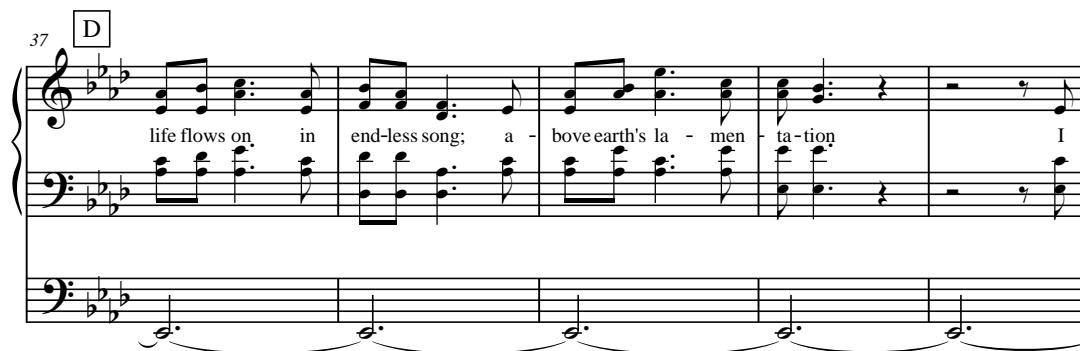
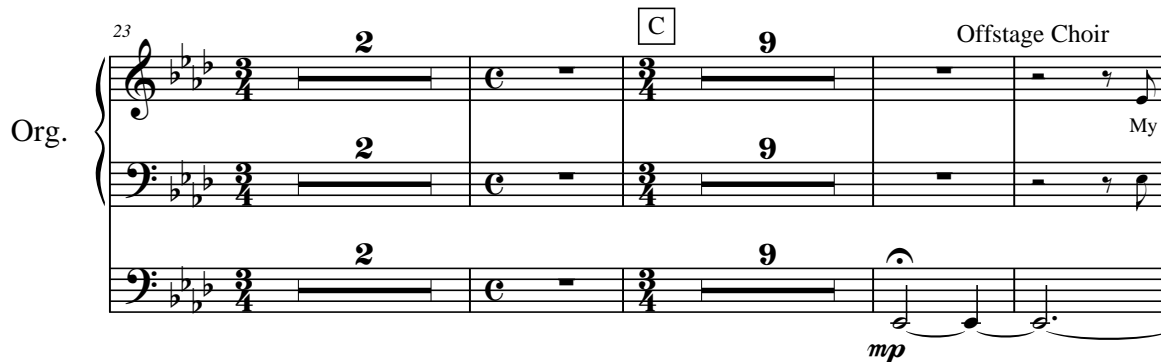
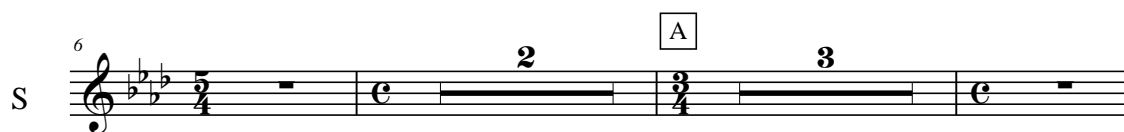
--ROBERT LOWRY, 1869

Tune: ENDLESS SONG, attrib. to Robert Lowry

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42

B

Org.

42

hear the sweet, though far - off hymn that hails a new cre - a - tion.

E

47

B

Org.

47

Solo *mf*

From mud - dy fields and wire mills, shops

E

50

B

Org.

50

tucked be - side the rail-road tracks, the peo-ple of old

4

53

B

pho - to-graphs would come. _____ Un - used to silk and rib-bon,

Organ accompaniment for measures 53-55. The organ part consists of three staves (treble, middle, and bass). The treble and middle staves have whole rests. The bass staff has a half note G2 in measure 53, a whole note G2 in measure 54, and a whole note G2 in measure 55, all connected by a slur.

56

B

build - ers, come to thank a work - er Christ, re-make a

Organ accompaniment for measures 56-58. The organ part consists of three staves (treble, middle, and bass). The treble and middle staves have whole rests. The bass staff has a half note G2 in measure 56, a half note G2 in measure 57, and a half note G2 in measure 58, all connected by a slur.

59

B

church where all might be made one:

Organ accompaniment for measures 59-61. The organ part consists of three staves (treble, middle, and bass). The treble and middle staves have whole rests. The bass staff has a half note G2 in measure 59, a half note G2 in measure 60, and a half note G2 in measure 61, all connected by a slur.

Measures 60 and 61 are marked with a box containing the letter 'F' above the staff. The organ part in measures 60 and 61 includes a 'Swell' instruction and a 'mp' (mezzo-piano) dynamic marking. The organ part in measure 60 has a whole note G2 in the bass staff. The organ part in measure 61 has a whole note G2 in the bass staff.

63

S *mf* Where na-tive son and run-a-way, poor

A *mf* Where na-tive son and run-a-way, poor

T *mf* poor

B *tutti mf* poor

Org.

67

S wan-der-er and ref-u-gee, the

A wan-der-er and ref-u-gee, the

T *8* wan-der-er and ref-u-gee, the

B wan-der-er and ref-u-gee, the

Org.

6
69

S
rich and rag - ged find an o - pen door.

A
rich and rag - ged find an o - pen door.

T
8
rich and rag - ged find an o - pen door. Not

B
rich and rag - ged find an o - pen door. Not

Org.

69

71

G

S

A

T
8
just our - selves, but seek - ers sent by

B
just our - selves, but seek - ers sent by

Org.

71

G

73

S No sis - ter turned a -

A No sis - ter turned a -

T One who gave the stars their light

B One who gave the stars their light

Org.

76

S way, but wel - comed in. **3** *mp*

A way, but wel - comed in. **3** *mp*^A

T **3**

B **3**

Org.

8
83 H

S
child in the dark, the least of these whom

A
child in the dark, the least of these whom

T
8 *mp* A child in the dark, whom

B
mp A child _____ whom

Org. H
83 *p*

86

S
Je-sus calls his own be - longs to us, be - longs to us, we

A
Je-sus calls his own be - longs to us, be - longs to us, we

T
8 Je-sus calls his own we hurt _____ we

B
Je-sus calls his own we

Org. H
86

90

S hurt to bring him home. to bring him home.

A hurt to bring him home. — to bring him home.

T hurt to bring him home. to bring him home.

B hurt to bring him home. to bring him home.

Org.

94

S **I** 6 **J** *mf*

A 6 *mf* and

T 6 What few could save, they gave a-way, *mf* and

B 6 *mf* and

What few could save, they gave a-way, and

Org. **I** 6 **J** *p*

10

103

S what they gave we use to build. We are the

A what they gave we use to build. We are the

T what they gave we use to build. We are the

B what they gave we use to build. We are the

106

S heirs they blessed but could not see.

A heirs they blessed but could not see.

T heirs they blessed but could not see.

B heirs they blessed but could not see.

K

111

*Solo**mf*

B The fam - i - ly is not com - plete, our

111

Org.

Org.

114

B

ta - bles yet have emp - ty chairs, and our

Org.

116

S

mf

A

mf

T

mf

B

sto - ry so ma - ny pa - ges blank. *tutti* *mf*

Friend, Friend, Friend, Friend,

Org.

119 L

S help us try to build the realm where love re - stores the

A help us try to build the realm where love re - stores the

T help us try to build the realm where love re - stores the

B help us try to build the realm where love re - stores the

122

S bro - ken, it bears new light, with - in a church where

A bro - ken, it bears new light, with - in a church where

T bro - ken, it bears new light, with - in a church where

B bro - ken, it bears new light, with - in a church where

125

S all might be made one. *f* Through all the tu - mult

A all might be made one. *f* Through all the tu - mult

T all might be made one. *f* Through all the tu - mult

B all might be made one. *f* Through all the tu - mult

Org. Great *mf*

128

S and the strife I hear the mus - ic ring - ing; *mf* It

A and the strife I hear the mus - ic ring - ing; *mf* It

T and the strife I hear the mus - ic ring - ing; *mf* It

B and the strife I hear the mus - ic ring - ing; *mf* It

Org. *mf*

131

S finds an e - cho in my soul. *p* How

A finds an e - cho in my soul. *p* How

T finds an e - cho in my soul. *p* How

B finds an e - cho in my soul. *p* How

134

S can I keep from sing - ing? **M** **3**

A can I keep from sing - ing? **3**

T can I keep from sing - ing? **3**

B can I keep from sing - ing? **3**

140

S **3** **2**

Offstage
Choir

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